

THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

TOMOYO IHAYA

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS


IN

PRINTMAKING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

submitted by TOMOYO IHAYA partial fulfilment of the requirements for the degree of Master of Fine Art.

The University of Alberta

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DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

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I hereby release the following works for incorporation into the University Collections,
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TITLE	DATE	MEDIUM	SIZE
Landscapes with Water (I) Insurance Value: \$600.00	2002	Etching, chine collé Ink wash	21½ x 18¼"
Branch (2) Insurance Value: \$1,200.00	2002	Etching, chine collé Ink wash	23½ x 40"
Ocean (2) Insurance Value: \$1,200.00	2002	Etching, chine collé Ink wash	23½ x 40"
Deep Water (2) Insurance Value: \$1,200.00	2002	Etching, chine collé Ink wash	21½ x 18¼"
Untitled Insurance Value: \$200.00	2001	Ink wash, collage	3½ x 4½"

“Art is to articulate life”

This statement by Buson Yosano clearly expresses how I work with vastness of visual expression. Among all human activities, art making is the most suitable and natural way for me to examine the depth and complexity of life. It also enables me to experience and examine other manifestations in human history such as spirituality, philosophy, mythology, literature, music, and science.

I find visual inspirations not only in one artistic movement in one country's history, but also in varied forms of arts and crafts in different histories, cultures, and countries. Among those inspirations the strongest influence in my art comes from Asia. I appreciate the coexistence of simplicity and intricacy in scroll paintings, Buddhist woodblock prints, the texture of ceramics, and geometric woven or embroidered fabrics. However, there is also abundant influence from European art such as: medieval Christian woodblock prints and paintings; etchings of Goya, Rembrandt, Brugel; Surreal paintings by Bosch; and many 19th and 20th century's paintings by Paul Klee, Chagall, and Gauguin. I am also impressed by primordial artifacts such as pictographs on rocks by First Nations peoples, cave drawings, and structures such as Stonehenge. Another vital influence are my childhood memories of kitsch, popular, and cartoon culture as well as natural environment in which I played.

Under a macro concept of 'what is life', these many ideas, forms, and memories can float simultaneously and freely in a common pool of creativity. It is my wish to let them fuse and echo one another in my work.

Art and life are inseparable.

FAB

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walls of FAB, days before the show
opened. She believes the act of cre
ation is as or more important than the
final result.

Although the work looks radically
different, the love of process and the
lack of desire to distinguish between
media indicates a desire to challenge
the university community.

Our expectations of the limitations
of drawing and printmaking are
betrayed and by betraying these expec
tations, they allow for a wider view of
what can be achieved.

between five and six feet tall, but
placed half way up the wall, the pieces
are difficult to readily absorb.

They've also been worked over many
times, and the revisions are seen under
and over the work, making it appear
chaotic.

The two artists know each other
because they both did undergraduate
work at Mount Allison in Sackville
New Brunswick. Although their work
seems disparate, there are similarities.
For instance, they refuse to constrain
themselves to one medium.
McDonald's work looks polished, but

Haya in printmaking. Haya's work



Tomoyo Ihaya
Offering Bowls
Mixed Media, 6x8" each, 2002

WATER GARDEN

TOMOYO IHAYA

October 15 - October 26, 2002

OPENING RECEPTION
7:00 - 10:00pm, Thursday, October 17, 2002

Gallery Hours

Tuesday to Friday: 10:00am to 5:00pm
Saturday: 2:00pm to 5:00pm

Closed Monday, Sunday, and statutory holidays



1-1 Fine Arts Building, University of Alberta
88 Ave. - 112 Street, Edmonton, T6G 2C9
(780) 492-2081

This exhibition is the final visual presentation
for the degree of Master of Fine Arts in Printmaking



The Alberta
Foundation
for the Arts



Canada Council
for the Arts

Conseil des Arts
du Canada

Tomoyo Ihaya
Deep Water, Etching, 24" x 40", 2002

Sombre meets chaos at FAB

Water Garden

Tomoyo Ihaya

Recent Works on Paper

Jessica McDonald

FAB Gallery

15-26 October

ANTHONY EASTON

Arts & Entertainment Writer

At first glance, the works of Tomoyo Ihaya and Jessica McDonald have nothing in common. McDonald is seeking an MFA in drawing, and Ihaya in printmaking. Ihaya's work is representational, sombre and concrete; McDonald's work is chaotic and abstract.

Ihaya's pieces are literary. A series of haikus written by a contemporary Japanese poet have cosmological themes that Ihaya illuminates but does not illustrate. There are also allusions to contemporary ecological concerns. For example, a picture quoting news photographs of pyres of farm animals in the mad cow disease scare. The most common theme (over a dozen images) is bowls. The bowls are the

pieces that are the most symbolically complex, with meanings and references that move from Thai Buddhism: rice bowls Ihaya ate from as a child, and containers of water, an element she considers part of the soul. She grew up in coastal Japan, and has lived in Vancouver and New Brunswick, Edmonton being her only experience in a landlocked location.

McDonald's work isn't intellectual. It's infused with an intense physicality and reflects what she calls "the human scale of things"; all of the works are between five and six feet tall. But placed half way up the wall, the pieces are difficult to readily absorb.

They've also been worked over many times, and the revisions are seen under and over the work, making it appear chaotic.

The two artists know each other because they both did undergraduate work at Mount Allison in Sackville, New Brunswick. Although their work seems disparate, there are similarities. For instance, they refuse to constrain themselves to one medium. McDonald's work looks painted, but

for her, the distinction between painting and drawing is blurry. "I shy away from drawing those distinctive terms. It probably has more to do with the immediacy of mark-making than anything formal or conceptual." Ihaya's work also uses multimedia including found objects, collage, drawing and painting.

Another similarity between the two artists is that they're interested in the process of creating. McDonald schedules tasks for herself, like making one painting a day.

Ihaya worked on her pieces on the walls of FAB, days before the show opened. She believes the act of creation is as or more important than the final result.

Although the work looks radically different, the love of process and the lack of desire to distinguish between media indicates a desire to challenge the university community.

Our expectations of the limitations of drawing and printmaking are betrayed and by betraying these expectations, they allow for a wider view of what can be achieved.



ART BY JESSICA MACDONALD

CHAOS AND ABSTRACTION Two MFA students strut their stuff at FAB gallery.

List of slides

Tomoyo Ihaya

	Title	Medium	Size	Year
1	Cells	Etching, chine colle	4" X 5 1/2"	2002
2	Black Water	Etching, chine colle, Silkscreen	12" X 24"	2002
3	Suppon Pond	Etching, chine colle, Silkscreen	12" X 24"	2002
4	Flower of Time	Etching, chine colle, Silkscreen	12" X 24"	2002
5	Howgee Island	Etching, chine colle, Silkscreen	12" X 24"	2002
6	Two Ponds	Etching, chine colle, Silkscreen	12" X 24"	2002
7	Untitled	Sumi-e painting, collage	3 1/2" X 4 2/1"	2001
8	Afternoon on Cha-am Beach	Mixed media	35 7/8" X 35 7/8"	2002
9	Small drawings	Sumi-e painting, collage	3 1/2" X 4 1/2"	2001- each
10	Water Circulation	Mixed media	76" X 77"	2002
11	Water Circulation (Sketch)	Mixed media	9" X 10"	2002
12	Turtle Cove	Etching, chine colle	2 3/4" X 4 1/8"	2001
13	Willow Witching	Etching, chine colle	2 3/4" X 4 1/8"	2001
14	Deep Water	Etching, chine colle, Ink wash	23 1/2" X 40"	2002
15	Branch	Etching, chine colle, Ink wash	23 1/2" X 40"	2002
16	Rain	Etching, chine colle, Ink wash	23 1/2" X 40"	2002
17	Basin	Etching, chine colle, Ink wash	23 1/2" X 40"	2002
18	Mother Earth	Etching, chine colle, Ink wash	23 1/2" X 40"	2002
19	Ocean	Etching, chine colle, Ink wash	23 1/2" X 40"	2002

	Title	Medium	Size	Year
20	River	Mixed media	13 1/4" X 24"	2002
21	Small drawings (Life and Water in Thailand)	Sumi-e painting, collage	3 1/2" X 4 1/2" each	2001
22	Landscapes with Water (2)	Mixed media	14 1/4" X 18 1/4"	2002
23	Offering Bowls	Mixed media	8" X 5 3/4' each	2002
24	Poseidon of Anteaters	Mixed media	10" X 8 1/2"	2002
25	(R)Anteater's Pilgrimage(2)	Mixed media	10" X 8 1/2"	2002
	(L)Anteater going to the Ocean of Life	Mixed media	10" X 8 1/2"	2002
26	Anteater's Pilgrimage	Mixed media	8 1/2" X 10"	2002
27	Landscapes with Water	Mixed media	21 1/2" X 18 1/4"	2002
28	Paths	Mixed media	5 3/4" X 8" each	2002

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